

EMERSON COLLEGE THEATRE
PRESENTS

Hippolytus

ΕΥΡΙΠΙΔΕΣ

JAN. 12, 13

8:30 P.M.

JAN. 14

7:30, 9:30
P.M.

EMERSON COLLEGE THEATRE
PRESENTS

Hippolytus

ΣΥΡΡΙΔΕΣ

Translated by DAVID GRENE

Directed by WILLIAM KELLY DANFORD

SETTINGS
DESIGNED BY

COSTUMES
DESIGNED BY

ARNOLD A. HOWARD

BARBARA B. MATHESON

LIGHTING
DESIGNED BY

barry bailey

ROBERT W. SCHEELER

- PRODUCTION STAFF -

Production Stage Manager.....barry bailey
Stage Manager.....Caryl Nussman
Assistant Stage Manager.....Sheri Pender
Technical Director.....Sam Beaulieu
Master Carpenter.....Edward Hupprich
Master Electricians.....William Miller
Evi Seidman
Costumer.....Charlotte Morrison
Master of Trim Props.....Tim Smith
Mistress of Hand Props.....Karen Austin
Mistress of Costumes.....Frankie Tacker
Make-up Director.....Jack Stein

- EXECUTIVE STAFF -

Theatre Manager.....Howard J. Rogut
House Managers.....J. Dennis Green
Jane Mautner
Publicity and Program Director..Alfred Corona
Program and Poster Design.....Juliet Wybrants
Production Photographer.....Harry W. Morgan

- in order of appearance -

APHRODITE.....Frankie Tacker
Ellen Strasberg*

HIPPOLYTUS.....Jim Clark
Bruce Podewell*

COMPANIONS of HIPPOLYTUS.....Carroll Cook
Gary Flood
Tony Perrone
Warren Rubin

PITTHEUS.....Alfred Corona

CHORUS - Young Women.....Linda Foley
Elizabeth Hall
Mikki Judkins
Ellyn Kates
Phylis Oxfeld
Ellen Strasberg

CHORUS - Married Women.....Josette Henschel
Evelyn Horowitz
Dianne Perkins
Lynn Reyner
Bonnie Schlansky
Diane (Vega) Vagramian
Kathy Gilligan*
Cammie Lavine*
Surennna Orford*
Gretchen Wiren*

NURSE.....Karen Austin
Josette Henschel*

PHAEDRA.....Sara K. Steinberg
Diane (Vega) Vagramian*

ATTENDANTS to PHAEDRA.....Kathy Gilligan
Cammie Lavine
Surennna Orford
Cathie Wiley

FANBEARERS to PHAEDRA.....Iris Alpert
Gretchen Wiren

THESEUS.....Michael Nach
Carroll Cook*

SOLDIERS.....Roger Hill
Steven Rosenthal

MESSENGER.....Alvin Kupperman
Gary Flood*

DIANA.....Patricia Collin
Ellyn Kates*

The action of the play takes place outside
the Royal Palace of Theseus at Troezan in
the Fifth Century B.C.

- MUSICIANS -

Adrienne Reiss.....Soprano

Jann Geiss.....Flute
Paul Scott
Amahi Tucker

Colette Rushford.....Harp

Bruce Podewell.....Percussion

- CREDITS -

Caproni Gallery - Albert Pessó - W.E.R.S.

* Thursday afternoon performance, January 13th.

FROM THE DIRECTOR'S NOTEBOOK

Euripides' *HIPPOLYTUS* was presented in 428 B.C. and won first prize. Sophocles used the same story in his *PHAEDRA*. This is lost, and there is no clue to its date. Seneca in his *PHAEDRA*, Racine in his *PHÈDRA*, O'Neill in his *DESIRE UNDER THE ELMS*, have in their own ways, retold the story.

Theseus, King of Athens, had an illegitimate son Hippolytus by Antiope, Queen of the Amazon. Late in life he married a young wife, Phaedra, princess of Crete, who bore him two sons. Phaedra fell in love with Hippolytus, and her desire was communicated to him. He rejected it, and Phaedra (in this version, by a suicide note) told Theseus that Hippolytus had attacked her. Theseus caused his son's death by praying to his own father, Poseidon, to destroy him. But Diana revealed the truth and established the cult of Hippolytus as a divinity of nature.

The story of the young man tempted and traduced has many parallels in Greek legend, and also in the Biblical story of Joseph and the wife of Potiphar. The parallels, however, involve the prompt vindication of the hero and launch him on a career of heroic exploits. The woman in the case figures only as a temptress. Euripides has gone with great sympathy into the feelings of Phaedra, a helpless victim of Aphrodite whose mind clings despite all to its integrity. Hippolytus, too, has his ideals. His seraphic love for the unattainable goddess Diana displays at the same time his admiration for beauty and his dislike of sex. But the quarrel between sacred and profane love, represented by Diana and Aphrodite, thwarts the good purposes of the human persons and wrecks both lives.

Several earlier tragedies involved the passion of love: *HIPPOLYTUS* is the first in which it is central. The hero is himself the battleground between love and anti-love, and his fate underscores the folly of attempting withdrawal from any essential aspect of life.

The Emerson College production of *HIPPOLYTUS* has approached the drama with attention to its formal aspects. The elements of ritual, music, dance and song are used to heighten this tale of conflict between uncontrolled passion and ascetic purity.